

# Literature and Psychology

THE QUARTERLY NEWS LETTER OF THE CONFERENCE ON LITERATURE AND PSYCHOLOGY OF THE MODERN LANGUAGE ASSOCIATION

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Flectere si nequeo superos, Acheronta movebo.

—The Aeneid

(On the title - page of The Interpretation of Dreams.)

Und manche liebe Schatten steigen auf;  
Gleich einer alten, halbverklungenen Sage,  
Kommt erste Lieb' und Freundschaft mit  
herauf. . . .

—Dedication of Goethe's Faust

(Cited by Freud in his "Address in the Goethe House at Frankfurt" as "a quotation that could be repeated for all our analyses.")

Flavit et dissipati sunt.

—From the medal struck on the occasion of the defeat of the Armada.

(A projected headnote for a chapter on the treatment of hysteria.)

Fluctuat nec mergitur.

—Motto of the City of Paris.

(On the title - page of On the History of the Psycho-Analytic Movement.)

Nun ist die Luft von solchem Spuk so voll. . .

—Faust, Part II, Act V.

(On the title - page of The Psychopathology of Everyday Life.)\*

\* These epigraphs, used or projected by Freud, are quoted from The Origins of Psychoanalysis (The Fliess Letters) with the kind permission of the publishers, Basic Books, Inc.

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"Byron's Don Juan:

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Dr. Worthington, now an assistant professor of English at Temple University, received her B. A. and M. A. there and her doctorate from Columbia. The present paper is adapted from her dissertation, Don Juan: Theme and Development in the Nineteenth Century. Her other special field of interest is music in the works of Joyce, on which she has published papers in PMLA,

American Literature, The Journal of American Folklore and The Explicator. She is now collaborating with M. J. C. Hodgart of Pembroke College, Cambridge, on a work concerning song references in Joyce.

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## MINUTES

The Seventh Annual Conference on Literature and Psychology met in the Top Flight Room in the Union Building of the University of Wisconsin on Tuesday, September 10th, 1957, at 2 p. m. Frederick J. Hoffman presided and Leonard F. Manheim acted as secretary. Point 1 of the Agenda (Continuance of Organization) was approved without dissent. Pursuant to Point 2 (Permanent Organization), Roy Basler and James D. Allen were appointed as Nominating Committee. Approximately thirty members attended during the course of the meeting.

The Chairman introduced Dr. Weiss, who presented the Conference paper, expanding some of the material theretofore presented (VII, 35-42), by a brief justification of the use of depth psychology as a tool in literary criticism in general and with respect to D. H. Lawrence's work in particular. (In the discussion which followed the presentation, speakers did not always identify themselves; hence they are sometimes hereinafter referred to by letter.)

Professor Stock: "Is it not true that the novelist's intention is of the utmost importance? Otherwise, the work of art becomes merely a congeries of symptoms." Dr. Weiss denied that he had ever used artistic material as "symptoms" but insisted on the importance of the non-intentional material analyzed. But, it was asked, can the psychological ever be truly pertinent to the aesthetic, since the latter is always intentional. The reply was that aesthetic material can also be found in the latent layers of meaning. Professor Stock admitted that psychological analysis may be a useful tool with respect to the artist, but he insisted that it is of no value in the treatment of literary material, which, he said, must always be understood on the intentional level.

The Chairman joined in the discussion by asking what conscious intention is. How is it revealed? To what extent can we rely on the statement of the author as to his conscious intention?

A. now inquired whether violence had not been done to the structural integrity of the work of art. The Chairman replied that Weiss's critical approach essentially respected that structural integrity by using latencies in the complex life of the character. A. protested that he never wished to treat an artist as "a man compelled." It is the surface which is important, and from that surface we can deduce the conscious intention. Dr. Weiss pointed out that in the novel under consideration the Oedipus complex is intentionally treated.

Professor Workman commented on the problem of surface and latent content. Sons and Lovers, he said, is a little too explicit in its presentation of the oedipal problem; hence it is limited. The paper, however, has succeeded in pulling this material together for the benefit of the critical reader, especially with relation to Baxter Dawes. The exploration of conscious themes, however, he felt to be more superficial. Dr. Weiss was in substantial agreement with the latter statement but asserted that Lawrence himself would never have formulated the problem in the way it was presented in the paper.

B. inquired whether the thesis can be extended beyond Lawrence. If so, at what point does one stop? One does not go beyond the essential form of the work of art, said Dr. Weiss. To the question whether the investigation does not always involve the psyche of the author, Dr. Weiss reiterated that he did not conceive it to be necessary to go beyond the work of art itself.

There then followed a general discussion of the question whether there is any theory which will enable us to distinguish between the work of art and the author. Biography, it was said, is a necessary frame of reference for the work and vice versa. Dr. Weiss insisted that he followed the traditional critical method in dealing with a work of art.

Dr. Basler felt that it was going pretty far to say that a psychoanalytic critic has nothing to do with the author. Dr. Weiss cited the example of a recent novel as a conscious exercise of psychoanalytic technique. This, he said, is not the critic's function. Professor Stock contended that the use of psychoanalysis by an author is not the same thing as its use by a critic.

Professor Workman raised the question of the applicability of psychoanalytic techniques to the works of a pre-Freudian author; e. g., Fielding. Professor Collins pointed out that Freud had admitted that great artists had always intuitively "known" about psychoanalysis. In this sense, can anything be considered pre-Freudian?

Dr. Basler contended that the real danger lies in the reduction of art to its psychoanalytic components, sticking closely to the jargon of psychoanalysis and producing half-baked clinical conclusions and not literary criticism. Are there aesthetic principles in psychoanalytic criticism? Dr. Weiss suggested that it is just as bad to reduce all art to Christian parable, for example.

The Secretary re-stated some of the principles of the integrity of the work of art and its explication by psychoanalytic method as it had been developed over the years during which this Conference had been in existence.

Dr. Basler added that it is impossible to ignore psychoanalytic insights if we are to achieve the purposes of aesthetic criticism, without subordinating the aesthetic to the psychoanalytic.

The Chairman endorsed Dr. Manheim's statement, asking how the synthesis could be best achieved. How can we attain a proper balance between criticism and the terminology of another discipline? What do we lose in transferring one discipline to another? He recommends Ernst Kris's Psychoanalytic Explorations in Art, especially the chapter on ambiguities. Use discretion, he counselled, but then be bold and be ready to accuse "the opposition" of post-Freudian "fright." Look for the appropriate means of using the material, rather than the hypothetical junction-point between the two disciplines.

To a question about the work of art as a resolution of the "pleasure-pain" tension, the Chairman agreed that such tension exists

(Continued on page 49)



It is with a sense of the keenest personal loss that we mourn the death, on the 20th of September, 1957, of our friend, benefactor, and loyal member, Merrill Moore. In many past issues of LITERATURE AND PSYCHOLOGY we have made use of every possible occasion to inform our readers of the doings and writings of this great American, whose precept and example served as a living embodiment of the task which this journal and the group which it represents has set for itself, the scholarly, humanistic synthesis of the art of literature and the various aspects of that science which is called, for want of a better name, "depth psychology." Now we can think of no tribute more fitting than his own account of himself, as set forth in a now priceless little book which he distributed as his Christmas greeting for 1956 - 1957.

...I feel that it might be in order to give you a report to let you know what is going on in my life, particularly in regard to my other for a long time.... This is not a real apology; actually, I am "apologizing" for things that everybody does (or fails to do), but it is an explanation which I feel I owe you and which I trust you will understand. Also, I am including a few conclusions I try to draw in explaining some things about the way I live, or try to live....

...I find it very hard to live on twenty-four hours a day. If I were a pat of butter, I would find I could only spread myself on so many slices of bread, a very few slices. One of my chief personal problems is a tendency toward overextension. I have to struggle against it consciously to prevent it from swamping me. Since I returned from active duty with the U. S. Army in January, 1947, from China, my daily routine has been filled to overflowing with practice and writing. My regular program is to rise early, go to town; answer the mail (or all of it I can—I am often behind in my correspondence), I see patients from 9 to 5 p. m. (sometimes 6 p. m. or later) five days a week (sometimes 6), then home by 7 if I can make it. On the way home I like to listen to Lowell Thomas usually. Then supper with the family after which I read or write. We eat out once in a while (about once a week) at various restaurants in Boston. For example, "The Nile" on Hudson Street and "China House" on Boylston Street, or "The Pacific Restaurant" on Hudson Street.

Since World War II I have found myself increasingly interested in creative writing, particularly poetry, and more and more I find myself concentrating on that form of art and dropping off other activities that seem less central to this main purpose. In 1953, for example, I gave up my teaching position at the Harvard Medical School in the Boston City Hospital (after working there since 1929, but I am still working part-time in the Laboratory of Human Relations at Harvard College, as a Research Associate, with Professor Henry A. Murray), and I also gave up numerous other connections with various hospitals where I had formerly visited regularly, so that I could concentrate more on private practice of psychiatry, my vocation, and writing, my avocation. I felt some regret in doing this but it was a decision I had to make. One cannot do many things well at one time or be in two places at once. And although from 9 to 5 daily I still find myself the slave of the telephone (an instrument I detest), the appointment book and the calendar (necessary evils), and my secretary (for whom I feel at times I work), I am lucky

in being able to find time enough to go on with my writing in what little spare time I have. I find that I am taking writing more and more seriously, also I realize that really my writing (after 35 years) has now come to have psychiatric (or clinical) overtones (as well as auto-biographical) which is what you would expect because one's life and one's work are truly inseparable and one writes best about that which one knows best. I stick to homely themes and things I know, so I feel fortunate in grinding out my books in the leisure time I can find. Thus, one purpose of this letter is to tell you that my books represent the time and energy that might, if I had more lives to live (I regret that I am not quintuplets. My mother should have been Mrs. Dionne) be spent in seeing friends, writing letters to them, and doing things for them and with them. Thus, poetry is my excuse for not doing just that, and I hope that you will accept it as such.

[Here follows Dr. Moore's listing of his published works, from The Fugitive in 1925 to Nature Poems (in preparation). The listing is punctuated by intensely human comments such as an expression of satisfaction that editions now out of print "just seemed to have disappeared from sight. None were ever 'remaindered.' ... I rarely see any of my books when I browse in second-hand book stores." The list includes such striking items as "(30) Homo Sonneticus Moorensis," a translation into Interlingua, published in Ireland; "(35) El Ruido Que Hace El Tiempo," published in Mexico City, and "(37) MOI, et autres poemes fugitifs (Caractères, Paris, 1956)."]

So it goes. All in all I cannot complain. All my books, all editions published to date, have sold out. I take pride in the fact that so far as I know, no publisher has ever lost a penny on my books and Clinical Sonnets, for one, has even made a little money for the hard-working publisher. Now I have a number of fresh opportunities to publish in other countries and several languages, so I am indeed happy about that. Thus it is with a poet. It is no longer considered necessary for a poet to starve in a garret. Apparently it is possible for a poet (a minor poet, at least) to work eight hours and eat three meals a day, pay his bills and get a haircut occasionally, but the above account will explain why I have not seen more of you, and that I say sincerely and regretfully. But I have the hope (or imagination) that you will find me in my poems. We can meet there (symbolically) and in one way that is a compensation. Also, I can meet you in my poems,

as one meets one's friends in one's dreams. Dreams (and poems—and fantasies) thus can compensate, I believe, for the actual defects in one's life. Poetry, as I see it, is largely the expression of fantasy, plus imagination, plus some real facts and observations.

.....

Life is never ideal. It is always a struggle, always there are different features and problems ('Life is short and art is long, the occasion instant, experiment perilous, decisions difficult.') Old friends die. I make new friends. People change but life goes on. Some day my 'call' will come. But in the meantime I plan to keep on practicing psychiatry and writing poetry.

The poems in my books are not like the pursuit of a flesh and blood relationship in the round, from day to day, but they are a substitute, a kind of communication, an offering, a vehicle by which I record or document some things that I think, see, hear, feel and imagine, and as such I hope that some of them may be pleasing or interesting to you.

"As when a lordly cedar, green with boughs,  
Goes down with a great shout upon the hills,  
And leaves a lonesome place against the sky."

(Minutes Concluded from page 47)

but that it is articulated in the pre-conscious into forms of art as described by Wheelwright in The Burning Fountain.

C. inquired whether it is possible to attain any sort of synthesis in the field of depth psychology when we have divergent views of Freud, Jung, Rank, etc. Philosophy, he said, has justly castigated psychology for being diverse and illogical. What he would demand would be a philosophical and theological frame of reference in addition to a psychological one. Dr. Weiss responded that all schools of depth psychology accept some version of the theory of the Unconscious and so may be of assistance in criticism. C. retorted that it had been pointed out in a recent philosophical symposium that the terms unconscious and unconscious willing are nonsense in logic.

Professor Burns concluded the discussion by questioning the utility of such an approach. We always start with some hypothesis for any aesthetic theory, and why not this one? It is quite unnecessary that we reach

The particular poems in any of my books, for example, are simply a sample of what I am doing, or trying to do. They are casual, usually mundane, or ordinary. They represent the thoughts that occur to me as I live my daily life. I stop and write them down when I have time. They are experimental and need not be taken too seriously. They are not great works of art. They are not meant to be that. Rather they are plain things, everyday things, thoughts that might arise in the mind of any practicing psychiatrist, or any human being for that matter. They might refer to actual situations and real persons or to imaginary situations and imaginary persons. I hope you may find them worth your time. I hope that they make up in small part for the times I did not get to see you or be with you, write to you or do the things for you and with you as I should or might have done. Poetry is a path I have followed for more than thirty years. I hope you will walk along part of it with me for a little way....

an agreement, item by item. There are, he said, at least four different types of "aesthetics."

The Nominating Committee then presented its report, Dr. Basler stating parenthetically that in the light of the possible attainment by the Conference of permanent Group status within the foreseeable future, it was deemed fitting to include some of the people who had been instrumental in originally founding the group. Wayne Burns was nominated for Chairman for 1958; Leonard F. Manheim for Secretary and Editor; Eleanor B. Manheim for Associate Editor; Louis Fraiberg for a three-year term on the Editorial and Steering Committee, Helmut E. Gerber for a two-year term, and Simon O. Lesser for a one-year term. After a unanimous ballot for the slate, the meeting adjourned.

Respectfully submitted,

Leonard F. Manheim, Secretary

#### Other papers noted at the MLA Meeting

\*\* It may have been the early deadline for the submission of papers for the September MLA Meeting (some groups did not even have their papers listed in the printed program): it may have been the distance between buildings on the Wisconsin campus (each seemingly uphill from every other one); it may have been the attraction of the lakeside walk or the alternation of rainy days and warm ones, but your Editor can only report that at the September meeting the best discussions of psycho-literary criticism, outside of Conference 14, seem to have taken place in the pleasant cafeteria of the Memorial Union during

extended morning coffee-breaks, informal luncheons, and afternoon teas. For the record, however, we note the following, those marked + on the basis of title only:

- + "The Characterization of Stephen Dedalus," by Joseph Prescott (Comparative Literature 1)
- + "The Theme of Marriage in Tennyson," by W. Stacy Johnson (English 10)
- + "Kafka and Proust: A Contrast in Time," by Margaret Church (Comparative Literature 2)
- + "The Shaping of Byron's Posthumous Reputation" by Leslie A. Marchand (English Section II)



BYRON'S DON JUAN:  
CERTAIN PSYCHOLOGICAL ASPECTS

Works on the Don Juan theme, which number over one hundred and fifty plays, novels, short stories, poems, and opera librettos written between the seventeenth-century play of Tirso de Molina, El burlador de Sevilla, and the present time, may be viewed from several points of view, according to the elements contained in the works. Chief among these may be cited the religious or supernatural, the social-moral, and the psychological elements. None of these is lacking in any of the works, but the emphasis each receives varies from work to work. Tirso's play is essentially religious; the hero is finally punished by the Statue, the agent of God, for his crimes. Molière's Le festin de pierre, on the other hand, is social and moral in emphasis. The supernatural element is reduced, and interest is centered on the hero's relations with his fellow-mortals and the author's reflections on the foibles of the society of his own age.

Most nineteenth- and early twentieth-century works on Don Juan (and there have been many) follow Molière in stressing the social-moral aspects of the career of the famous seducer; among these figure prominently the Don Juan of Byron, George Sand's Lélia, and of course Shaw's Man and Superman. Despite the differing attitudes of these authors toward Don Juan—Byron sees him as a charming, rather passive adolescent, Sand as "the soul of a courtesan in the body of a plough-horse," Shaw as a revolutionary saint—all three are interested in showing Don Juan as a part of society. Byron's hero is victim of, Sand's exploiter of, Shaw's rebel against, society. However, just as Molière's play contains elements that stimulate interest in the psychology of his hero, so do these nineteenth-century works. Byron's poem, for example, has been too often viewed exclusively as social comment and satire. The psychological elements of the young hero's character and career have been frequently overlooked, or treated sketchily. <sup>1/</sup> These psychological elements which form certain myth-patterns (if myth is seen as expression of psychological experience), show the relationship of Byron's hero to other Don Juans and to other myths. This article will attempt to discuss some of the psychological aspects of Byron's Don Juan.

In Don Juan Byron combines two literary genres, the mock epic and the Bildungsroman. On the one hand, the poem is a satiric treatment of a theme which once had epic significance; on the other, it is a story about growing up, like Wilhelm Meister and Alice in Wonderland. It is about the civilization of Byron's time; about war, freedom, government; Souvaroff, Lambro, Catherine the Great.

<sup>1/</sup> There has been a good bit of psychoanalytic literature on the Don Juan theme and on individual works. See, for example, the discussion of the psychoanalytic basis of Lenormand's L'Homme et ses fantômes by Professor Orrok in Lit. & Psy., VI, 3 (August, 1956), 87-89. Many modern plays on the subject have definite psychoanalytic implications; e.g., Rostand's La dernière nuit de Don Juan.

It is also about everyman. It shows us Don Juan in action, and by choice of incident and treatment shows us how he became Don Juan. Too little attention has been paid to the psychological aspects of the work partly because the analysis is never obtrusive; the work is dramatic. It is wonderfully easy to read Don Juan simply as "a good story." But it succeeds as "a good story" precisely because of the content that is recognized, perhaps only by the unconscious mind, as true and consistent with experience.

The traditional Don Juan was shown at a time of his life when he had already become old in amatory experience. (Kierkegaard thought that Don Juan should always be shown as thirty-three. <sup>2/</sup>) In Byron we meet him before his first experience, and leave him before he has gone far beyond adolescence—if he has, indeed, gone beyond it at all. (The time covered by the story, a source of anxiety to some scholars, is not important, for time in Don Juan goes beyond chronology. It does not matter how long the hero stayed with maidée or in Moscow; the important thing is how these experiences affected the hero on his journey from childhood to maturity.) Byron's youthful Don Juan differs from the mature burlador of Tirso, the hardened cynic of Molière, the insouciant adventurer of Mozart-da Ponte. The older Don Juan is incapable of love; the youthful Don Juan is not. The traditional Don Juan is active; Byron's hero is characterized by a passivity which has, as Eliot remarks, "a curious resemblance to innocence." <sup>3/</sup> The old Don Juan is ruthless; Byron's youth is capable of pity and tenderness. And—a fact to which Shaw objects violently—Byron's Don Juan does not talk, does not discuss his affairs and his philosophy with his valet or friends. In fact, there is no valet. Byron himself assumes the role of ironic commentator.

11.

It is important for the success of this poem that Don Juan is not Byron, that the author does not completely identify himself with his hero. The author's objectivity contributes enormously to the effectiveness of the work. During the years 1816-1823 Byron wrote the poems Chillon, The Dream, Darkness, Prometheus, Stanzas to Augusta, A Monody on the Death of Sheridan, The Lament of Tasso, The Prophecy of Dante, The Island; the plays Manfred, Marino Faliero, Sardanapalus, The Two Foscari, Cain, Heaven and Earth, Werner, The Deformed Transformed. And he wrote Bepo, Mazeppa, The Vision of Judgment, and Don Juan. The first group of plays and poems are quite serious works, the themes of which are subjects which always concerned Byron deeply. The poem Darkness deals with the end of the world; Byron wrote it shortly after leaving England. The poems on Churchill, Tasso, Dan-

<sup>2/</sup> Søren Kierkegaard, "The Immediate Stages of the Erotic," in Either/Or, Vol. I; tr. by David F. and Lillian Marvin Swenson, Princeton, 1946.

<sup>3/</sup> T. S. Eliot, "Byron," in From Anne to Victoria, ed. by Bonamy Dobrée, London, 1947, p. 605.

te, Prometheus, and Chillon are about great men misunderstood, exiled, imprisoned, or otherwise made to suffer. The autobiographical poems give frank expression to Byron's perplexity, his guilt, his self-pity, and his self-justification.

The plays, like the poems, contain a number of early Byronic heroes—prisoners and exiles: the rebel Manfred; the amiable, pleasure-loving, war-hating Sardanapalus; the high-spirited Jacopo Foscari, who dies rather than suffer further exile from his beloved Venice; Cain. But Byron's attitude to rebels is no longer as uncritical as it once had been. The heroes doubt themselves and Byron doubts them. Did not Sardanapalus perhaps shirk his responsibility? Was not Jacopo's feeling for Venice really passion rather than patriotism, as his wife charges? These men are son-figures. Byron's attitude toward fathers has changed, too. Marino Faliero, the old husband of a young wife (did Byron have Count Guiccioli in mind?) is regarded as both worthy of respect and foolish. The elder Foscari, who believes in the letter of the law, and whose earlier deeds, it is suggested, have brought about the conspiracy against him and his son, has dignity and authority. Byron still raves about the sins of the fathers, to be blamed for the predicament of their children, notably in *Cain*; yet in the same play Cain suffers remorse. He blames Adam and Eve, to be sure, bemoans the fact that he was conceived too soon after the Fall; but he would gladly give his own life to restore Abel's. And in the last poem of this period, *The Island*, based upon the mutiny on the "Bounty," led by Fletcher Christian against the authoritarian Captain Bligh, Byron brands Christian as wrong—Christian admits his guilt and commits suicide at the end—and sees Captain Bligh as right—surely a reversal of what his earlier attitude would have been!

In these works Byron seems to have been analyzing himself. In the uncompleted *The Deformed Transformed*, the poet dramatized what must have been a traumatic experience in his own life. "Out, Hunchback!" cries Bertha. "I was born so, Mother!" replies Arnold, in the very words which Byron had used when his mother called him "lame brat." When he is asked what body he would like to inhabit, Arnold chooses to be Achilles—but his Shadow, the Magician disguised as Caesar, follows him about. Certainly this sounds like autobiography. Because Byron was riding himself of his emotional burdens, reproducing his experiences with their accompanying emotions, in the plays and earlier poems, and simultaneously practicing a liberated strain of his genius in *Beppo*, *Mazepa*, and *The Vision of Judgment*, he was able to achieve the objectivity he displayed in *Don Juan*, and to create a hero who was not merely a melodramatic, self-accusing, self-excusing image of himself. /4

4/ During this period Byron also wrote the *Memoirs* destroyed by his friends after his death; and, as Peter Quennell says, "... it seems possible... that the clarification he achieved by writing his *Memoirs* was of use to him when he came to compose *Don Juan*, which received, so to speak, only an essential residue." *Byron in Italy*, p. 129.

The hero of Byron's *Don Juan* is the reverse of the earlier Byronic hero, who was wild, proud, rebellious, brooding, introspective, solitary. Don Juan is gentle, conciliatory, sociable, passive. He is proud, but his pride leads to courtesy and adaptability rather than to defiance. Don Juan is Latin to Childe Harold's Gothic. Don Juan is perhaps a reconciliation of the opposing forces Byron felt in himself—a new integration of the personality.

It has been pointed out that this Don Juan differs from previous ones. Yet there are points of similarity, especially to the Latin Don Juans. Tirso's hero has insouciance and grace; Molière's is resourceful and eminently adaptable. The hero of the pantomimes and operettas was both a comic and a pathetic figure, passive and given to compulsive behavior, whom the audience felt to be both absurd and tragic, as we feel Byron's hero to be both absurd and tragic in such scenes as the one in which his reading of Julia's letters is interrupted by seasickness, the one in which he escapes from Alfonso, and the one with Gulbeyez in the seraglio.

But far from being Satanic, as the earlier Don Juans were, Byron's hero reminds one inevitably of a youthful angel, a Cherubino. He is beautiful, and he remains adolescent. And he is passive, acts only in an emergency; his actions are seldom deliberate, particularly in the earlier part of the poem. He is, on the contrary, acted upon.

### iii.

He is, first of all, the victim of his mother, who uses him, as she has used her husband, to advance her own ends. The second mother-figure, Julia, initiates him into the mysteries of sex and involves him in his first conflict with the father-figure (Inez' lover and Julia's husband). The scene of the discovery by Don Alfonso, in which Juan, a ridiculous rather than a menacing figure, bloodies the nose of the older man, while Julia tries to bluff and berate her way out of the situation, is a sort of impudent parody on the old Don Juan story in which the hero, surprised with Anna, kills her father. Here the hero has not attacked the woman; rather the reverse is true. Nor is the father-figure heroic. The heroic days are over; love has become a casual intrigue lacking grandeur, dignity, honor.

Circumstances free young Juan from these mother-women. He sets out on a journey, is shipwrecked and rescued. Symbolically he dies and is reborn. /5 There is a curious version of the supper with the dead in the shipwreck episode. The starving survivors resort to cannibalism, and the first victim, chosen by lot, is Juan's tutor, "the licentiate Pedrillo." Don Juan refuses to eat his flesh. Refusal to partake of the totem feast, of the flesh of the father, has a psychological implication, says Freud. By refusing to join his brothers in the eating of the father, he refuses to acknowledge kinship with them. Also, by refusing to partake of the father, Don Juan refuses to become

5/ See Maud Bodkin, *Archetypal Patterns in Poetry*, London, 1948, p. 52; and C. G. Jung, *Psychology of the Unconscious*, New York, 1919, p. 244.



like the father. /6 He will remain a son, doomed to love mother and sister.

He is restored to life in the arms of Haidée, a sister-figure (as Byron found comfort in Augusta after his troubles with his mother and later with Annabella). The idyll of free, spontaneous, and rapturous young love is cut short by Lambro, another father. It is interesting that Haidée resembles her father, that she continually dreams of him, and that in one of these dreams Juan becomes Lambro. The episode results in victory for the father. Juan is sold into servitude. The Sultana commands love, and although Juan at first refuses her, it seems clear that he might have capitulated in the second interview with the lady had they not been interrupted.

Dudu, the girl in the seraglio who, sleeping with Juan disguised as a girl, has strange dreams, is another sister-figure, perhaps more like Augusta than was Haidée. The disguise of Juan as a girl is interesting; as Kierkegaard points out, the part of Chermino, in Mozart's *The Marriage of Figaro*, is so arranged musically that it always lies within the range of the female voice. /7 And Kierkegaard speaks of a phase in love in which the sex of those involved hardly matters; love is undifferentiated, is not directed at any particular object, but at any object. /8 Freud also describes the stage of love in which the object is of the same sex as the lover. /9 This is the adolescent stage, and Don Juan is here an adolescent. But it is not too far beside the point that Byron was possibly bi-sexual; at least he was given to passionate attachments to young men. /10 Certain psychologists and scholars agree that, far from being ultra-virile, Don Juan has a strong homosexual component, as

well as a strong narcissistic streak. /11

From the servitude of the seraglio Juan escapes into war, the world of men. His companion during this period is John Johnson. This mentor is a soldier of fortune, an eminently adaptable person used to making the best of whatever situation he finds himself in. Like a father, he teaches Juan prudence and fortitude. He has no illusions, no prejudices at all. In accepting the guidance of Johnson, Juan accepts him as a father temporarily, as Stephen Dedalus accepts Bloom as a father temporarily.

The name of this cool and controlled character gives matter for speculation. In the first place, it recalls the boxing instructor, John Jackson, for whom Byron had a great deal of affection and admiration. But John Johnson, in addition to being a father-figure, is also "John son of John." He is a projection of part of Juan's—or Byron's—personality, perhaps an idea of what a man might be or become in order to cope with the difficulties of life. He represents the Center of Indifference which follows the Everlasting Nay (Byron never got to the Everlasting Yea.) It is as though Juan—or Byron—had said to himself, "If I had a son, he might be like John Johnson." The son of a father whose life is determined not by any standards or convictions of his own, but by compulsions to either conform to or rebel against things as they are, might, at best, prove to be a John Johnson. Or he could be the Ulric of Byron's drama *Werner*, who is cool, rational, non-moral, and who devotes his talents to evil. The father-son relationship was an important theme in Byron's later works, and the fantasy of John Johnson as both father-figure and son-figure is testimony to Byron's vision of the father-son pattern as more than the simple pattern of authority-rebellion so dear to so many romantics.

But to return to our story. Juan's behavior in the war is heroic, and he takes a further step towards maturity in assuming the responsibilities of parenthood, by saving the life of and adopting the Moslem child Leila.

In Moscow, again confronted by the Queen-Mother, Juan succumbs. Her love makes him feel like a king. But in time, in protest against the greed and possessiveness of the *Mater Edax*, he falls ill and so escapes. Catherine, in playing the masculine role in the sexual relationship, has shown Juan that he can no longer be happy in the feminine role.

In England, Juan meets in Fitz-Fulke the *Mater Edax* all over again. Lady Adeline is a subtle variant of the same type. As for Aurora. . . . That Juan should have met her is most interesting. It is his first encounter with a spiritual rather than a physical attraction. In withstanding Lady Ade-

6/See Sigmund Freud, *Totem and Taboo*, tr. by A. A. Brill, New York, 1931, IV, 4.

7/Kierkegaard, *op. cit.* Leslie A. Fiedler, in "The Defense of the Illusion and the Creation of the Myth," *English Institute Essays*, 1948; New York, 1949, has a relevant discussion of the "myth of the androgynous beloved," pp. 82-83. See also C. G. Jung & C. Kerényi, *An Introduction to the Science of Mythology*, tr. by R. F. C. Hull, London, 1951, pp. 90, 93, 204.

8/Kierkegaard, *op. cit.*

9/*Three Contributions to a Theory of Sex*, tr. by A. A. Brill, New York and Washington, 1930; "Third Contribution."

10/See Ethel Colburn Mayne, *Byron*, New York, 1924, pp. 25-30, 62-63, 122; Harold Nicolson, *Byron: The Last Journey*, London, 1948, pp. 7, 39, 183; Charles Du Bos, *Byron and the Need of Fatality*, London, 1932, pp. 42, 58, 62-64; Peter Quennell, *Byron: The Years of Fame*, London, 1935, pp. 33, 38, 39, 114, 117, 118, 121, 135; Peter Quennell, *Byron in Italy*, New York, 1941, pp. 117, 193, 215, 259. For hints by Hobhouse and Shelley of Byron's possible homosexual tendencies, see *The Years of Fame*, p. 117, and *Byron in Italy*, pp. 41, 117. See also Byron's letters to young men, especially to Lord Clare, and his references to this early friend.

11/See Otto Rank, *Die Don-Juan Gestalt*, Leipzig, 1924, p. 50 n.; Wilhelm Stekel, *Bi-Sexual Love*, tr. by James S. Van Tieslaar, New York, 1946, pp. 97-125; and Martin Nozick's article "Unamuno, Ortega, and Don Juan," *Romantic Review*, XL, 4 (Dec., 1949), which summarizes similar opinions of Gregorio Marañón, Unamuno, and Pérez de Ayala.

line's suggestions about other possible wives, and refusing to give up his interest in Aurora, Juan seems to show a decrease in passivity. What could Byron have done with Aurora had he continued with Don Juan?

## iv.

Byron's poem is notable in the nineteenth century for the credibility of its women characters. Like the women in Mozart's operas, they are for the most part neither over-idealized nor totally unsympathetic. True, Inez is more than a little monstrous. In her, says Peter Quennell, Byron began, "perhaps at first not quite intentionally—to reproduce the features of Lady Byron, blue-stocking, mathematician, prude, and moralist...." <sup>12</sup> Cold, self-centered, calculating, she persecutes her husband, tries to have him declared mad (as Lady Byron in 1816 tried to have her husband declared mad), and finally drives him to the refuge of death. Egoistically, unable to question her own judgment, she supervises her son's education. Deliberately she allows him to be seduced by Julia so that she may ruin the latter. Her purpose accomplished, she sends him off. Small wonder that, with this woman as mother, Don Juan falls victim to the charms of Julia, who is affectionate as well as passionate.

Julia is no Madame Rénal. Stendhal's heroine falls in love against her will, and struggles bitterly with her conscience. Julia deceives herself, or pretends to. She tells herself that her feeling for Juan is merely Platonic, that she will meet him only in order to send him away. Finally she, "whispering 'I will ne'er consent', consented." (Canto I, Stanza CXVII.) She is adept at deceiving her husband. Discovered by Alfonso, she turns on an astonishing stream of invective and accusation, until her husband apologizes meekly for his suspicions. Her long harangue, increasing in righteous indignation as she proceeds, cunningly makes Alfonso the accused instead of the accuser. She is the soul of glibness. She takes great delight, not only in lying to Alfonso, but in humiliating him. Yet her farewell letter to Juan has real pathos.

Man's love is of man's life  
a thing apart,  
'Tis woman's whole existence...

she writes mournfully and resignedly. One feels about this a little as one did about her early interview with Don Juan and about her scene with Alfonso. She is a romantic woman, given to dramatizing herself and enjoying even her own unhappiness.

The sister figures fare better than the mother-figures. Haidée, somewhat idealized (as first love is), is spontaneous, natural, generous, loving. After nursing Juan back to health, she gives herself to him freely and happily. She knows, Byron tells us, that this is wrong, "but she forgot/ What in this very crisis she should not." (Canto II, Stanza CXCI.) Even Haidée has original sin in her, and disobeys her father, with whom, it is to be noted, Byron feels a good deal of sympathy. She is not without guilt feelings, however; like Dona Anna in the opera, she is torn between loyalty to her father and love

of Don Juan. The latter wins, but Haidée dies. The other sister-figure, the charming and amoral Dudu, is not taken seriously by Don Juan.

Catherine, the Queen-Mother or the Devouring Mother, is simply the undisguised example of her kind. She is regarded less as a woman than as a terrible machine. And Fitz-Fulke is Julia without Julia's romanticism and sweetness; she is simply an insatiable woman.

Lady Adeline is a more subtle creature entirely. She is a gentlewoman, cool, poised, a model wife, a model hostess, on the surface a model friend to Don Juan. But beneath that sweet graciousness there are colossal vanity, ambition, possessiveness, ruthlessness. She is married to a cold man, an egoist, and she will remain married to him, complementing him in his political career perfectly. Her interest in Juan seems to be that of a mother or elder sister. She is willing, in fact she greatly desires, to see him married—to a woman of her choice, who will be in no way her rival. Will she maintain her ascendancy? Will she herself suffer? And what will she do about Aurora? For there is present on the scene the great provocation, the woman Lady Adeline will not permit Juan to marry, the pensive, the composed, the devout Aurora Raby.

T. S. Eliot suggests that perhaps Byron stopped writing at this point because he was incapable of dealing with Aurora and the situation she presents. <sup>13</sup> For Aurora seems to be Beatrice, Solveig, the Virgin Mother. It is hard to characterize goodness, impossible to characterize the Beatific Vision, inconceivable that anyone should marry it! Aurora "looked as if she sat by Eden's door,/ And grieved for those who could return no more." (Canto XV, Stanza XLV.) Aurora is to Haidée "as a jewel is to a flower." (Canto XV, Stanza LVIII.) Haidée is torn between love of her "piratical papa" and love of Don Juan. Aurora is devoted to the Heavenly Father, and we are left in doubt whether she was to fall in love with Juan or not; nor can we guess what Byron would have done with the situation had Aurora shown herself human enough to fall in love with a human, or even with a semi-comic angel. Byron was attracted, it appears, to Catholicism, and meant to have Allegra, his natural child, brought up in the faith. <sup>14</sup> The idea of the Beatific Vision in the form of a woman must have held considerable charm for him. And yet his own feminine qualities gave him unusual insight into women; and he knew that women were not angels.

One must not leave the consideration of the women in *Don Juan*—all of whom, so far, have been either mother-figures or sister-figures—without mention of Leila and Don Juan's relation to her. We do not know Leila as a character. What is important for the story is that Juan has adopted her and become

<sup>13</sup>/Op. cit., pp. 616-617

<sup>14</sup>/See Byron. *A Self-Portrait: Letters and Diaries, 1798-1824*, ed. by Peter Quennell, London, 1950, Vol. II, p. 599 (Letter to Richard Belgrave Hoppner) and p. 689 (Letter to Thomas Moore).

<sup>12</sup>/Byron in Italy, p. 125.



responsible for her; theirs is a father-daughter relationship. In a world in which women are either cold, deceitful, greedy, possessive, masculine, or already have fathers, the father-daughter relationship may be conceived of as a more satisfactory relationship for a man than the mother-son relationship. The only good woman is a young woman, who has had as yet but one man in her life, her father. One of Byron's ideas was to have Leila fall in love with Juan, but not him with her. The idea is interesting, psychologically; it ties in with Juan's ambivalent feelings toward the father-figure. To be in love with Leila would be to become his own rival, and to annihilate the father in himself.

## V.

The men in the poem are, as fathers, unsatisfactory; just as the women are, as mother-figures, unsatisfactory. Yet Juan feels some sense of identification with most of them, although this is not always patent. Certainly it is fairly evident that he must have felt a sense of identification with his own father, not only from the tone of Byron's descriptions of the father's troubles with the mother, but by reason of the fact that Don Juan is "used" by his mother, just as his father had been before him. Most of the father-figures are combinations of strength and authority, sometimes used cruelly, and weakness, manifested in their relations with their women-folk.

Don Alfonso is a father-figure in a double sense. He is Julia's husband, the obstacle between Julia and Juan; and he has been the lover of Juan's ruthless mother. The fifty-year-old Alfonso is strong in social position; he can command the aid of many men to help him uncover his wife's duplicity. The fact that he needs this support is, however, an indication of weakness; the classic Commander faced Juan alone. But the classic Commander came at the call of his daughter, who was resisting Don Juan. Alfonso comes, an unexpected and unwelcome visitor, to the room of the wife who has betrayed him. Until Alfonso falls over Juan's shoes, Julia has the best of the scene. Her husband quakes before her harangue. Then he makes his discovery. He drops his sword before he can use it; Juan gives him a bloody nose and escapes naked through the streets. Alfonso's revenge is to divorce Julia and put her in a convent. A weaker man, true, might have yielded and forgiven his wife. But behind Alfonso was Inez. What strength Alfonso has comes from a strong social position and a strong woman. He is a ludicrous and pitiable figure, and, as definitely as Juan's own father, the victim of calculating females.

Don Juan's tutor, "the licentiate Pedrillo," is conspicuously lacking in courage during the storm at sea. It is Juan who keeps him and others from making onslaughts on the rum. "Let us die like men!" he says sternly. (Canto II, Stanza XXXVI.) When the ship is wrecked, Don Juan becomes the father and Pedrillo the son.

It seems as if they had exchanged  
their care,

For Juan wore the magisterial face  
Which courage gives, while poor  
Pedrillo's pair

Of eyes were crying for their  
owner's case.

(Canto II, Stanza LVI.)

Juan, full of fortitude, helps the weeping and distraught tutor into the lifeboat. In the cannibalism sequence, Juan's refusal to partake means, in both Freudian and Jungian theory, refusal to become the father—i. e., to mature. <sup>15</sup> But Pedrillo is not a father-figure a proud and courageous youth would care to become, and Juan's refusal is understandable in more than one way.

Lambro, Haidée's father, is stronger. For him, obviously, Byron had a good deal of admiration. He is, in fact, an early Byronic hero—an outcast, a strong, silent man, contained and courageous, who loves his country and his daughter. Love of his country had driven him to piracy:

His country's wrongs and his despair  
to save her

Had stung him from a slave to an  
enslaver.

(Canto III, Stanza LIII.)

Love of his home and rage at finding, on his return from an expedition, his household gods in disarray (Byron's identification is strong at this point), cause Lambro to exercise his authority. Being a well-meaning, perhaps even a humane, man, he does not kill Juan, but merely wounds him and sands him off to be sold. But his authority backfires; the one person he loves dies, and it is suggested that Lambro does not long survive her.

Souvaroff is the really tyrannical father in the poem, Souvaroff ("Anglicé Suwarrow") the man who "loved blood as an alderman loves marrow." He is contrasted with George Washington, true father of his country. "Hero, buffoon, half-demon, and half-dirt," Byron calls Souvaroff, as he shows him directing the assault and plunder of towns, heedless of the price in blood, a master of the fearful and evil game of war. His soldiers are not men to him, but munitions. Combining his office of general with that of pimp, he sends Juan to Catherine.

Byron has little more sympathy for the politician than for the plunderer. Lord Henry Amundeville, Lady Adeline's husband, is a "good" man in many ways. He is proud, cool, reserved, imperturbable; he is honorable, and works hard at his job. But he is lacking in soul, in sympathy, in human warmth; he is incapable of love. He is faithful to his wife, but "he calmly kissed her/ Less like a young wife than an aged sister." (Canto XIV, Stanza LXXIX.) Lord Henry is an aristocrat, and Byron admired aristocracy, believed it should have power. But he also believed that power should be used to benefit all men over whom it was wielded. Along with authority went responsibility, Byron thought, he had criticized Napoleon and Wellington for not exercising their power for the benefit of the people. Lord Henry does not use his power for the benefit of the people, either. He fails as a true aristocrat because, despite his extraordinary gifts, he fails as a complete man.

The nearest Don Juan comes to finding a satisfactory father-surrogate is John Johnson, soldier of fortune. Johnson, who has fought in the Russian army and been taken prisoner by the Turks, is bought by the Sultan's servant along with Juan, though not

<sup>15</sup>/Freud, *Totem and Taboo*, IV, 4; and Jung, *Psychology of the Unconscious*, pp. 420-21.

for the same purpose. Johnson accepts his position with stoic sangfroid; men are the sport of circumstances, and can but wait the turn of fortune's wheel. "Knowing what slavery is will teach us to be better masters," he says, and adds, "All men are slaves." (Canto V, Stanzas XXIII-XXV.) Johnson teaches Juan not only stoicism but discretion. When the young man impetuously proposes escape, Johnson coolly points out the dangers of immediately trying to run off and the desirability of awaiting the opportune moment. During the battle, Johnson teaches Juan the strategy of the cunning retreat that makes possible the new sally.

Circumstances separate Juan and Johnson. In what respects does Johnson fall short as a father-ideal? He has some important paternal characteristics: he is protective, brave, mature, discreet. He is, perhaps, too completely cynical for Juan's taste. When the eunuch suggests that the two men submit to circumcision, Juan refuses indignantly. But Johnson with equanimity consents to consider the matter. Johnson is quite without religious convictions; Juan was of course a Roman Catholic, and Byron was genuinely shocked at lack of religion—as, for example, in the Shelley ménage. Much about John Johnson commands respect, but nothing commands reverence.

#### vi.

It has been said that Byron's Don Juan is not a Don Juan story at all, and it is true that the poem bears little surface resemblance either to the classic Don Juan or to later nineteenth-century Don Juan works. But, as Shaw said in his preface to Man and Superman, the classic legend can hardly be treated after Molière and Mozart. What could be done, Shaw thought, was a treatment of the subject of sexual relationships in contemporary society. And what he did for his time in Man and Superman, Byron did for his in Don Juan.

But he did more. He treated the important theme of fathers and sons—an integral part of the original Don Juan play as well as most of the works since, including Shaw's. That the fathers are for the most part weak or cruel, in no way worthy of the respect traditionally owed to fathers; that the mothers are selfish or deceitful or greedy or at the mercy of the fathers—these facts Byron sees in his society, a society in which a Don Juan play in its classic form could no longer be written, no longer have the authority it had in the days of an eternal and sternly just Father whose representatives could not be defied.

Also, Byron showed how a beautiful passive child might become a Don Juan, as a result of his parents' character and behavior, and of the influences of other people and of society upon him. Don Juan is psychologically determined. It is easy to be a Don Juan in our day, when a man is actually pursued by women; the modern Don Juan need defy no one; he need only be accommodating.

And finally, Byron gave expression to the myth of growing up. He showed the stages in the progress of a character who might be Anyman from childhood to late adolescence (or perhaps early maturity). The stages are: exploitation by the mother; initiation by the mother into the mysteries of erotic love; flight from the angry father-figure; death and rebirth (metaphorically speaking), and the rejection during the process of an unworthy father-substitute; love of a sister-figure rather than a mother-figure—although this sister has some maternal characteristics; banishment at the hands of an angry father once more; participation in a world of men; war (cf. primitive initiation ceremonies); adoption of a child or younger sister, and the responsibility this act entails; submission, for the sake of convenience and vanity, to a mother-figure, but unwillingness to continue this submission, and therefore escape through the device of falling ill; a spiritualized love experience, which seemingly gives the strength required to resist another scheming mother-figure. Juan becomes, with each episode, more and more emancipated from the domination of women who want to use him for their own ends; he moves closer and closer to independent judgment and action. The story is told in terms of Byron's time and to a degree in terms of Byron's life. Juan's specific experiences are certainly not the experienced of Don Juan's readers. Yet, since all stories of growing up have something in common, readers of the poem recognize the truth, psychologically speaking, of this progression of experiences. Certain stories and situations, says Gilbert Murray, such as Hamlet and the Oresteia, seem to be "deeply implanted in the memory of the race, stamped as it were upon our physical organism." /16 One of these stories might well be the story of growing up.

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## BOOK REVIEW

Simon O. Lesser, Fiction and the Unconscious  
 With a Preface by Ernest Jones (Boston: Beacon Press, 1957)  
 Pp. xiii + 322, including Appendix and Index. \$5.00

Fiction, in its various aspects, is inherent in the development of the mind. "The myth," as Freud pointed out, "is the step by which the individual emerges from the group." It is a stage in the apprehension and control of reality.

The creative processes of the myth-maker and the more or less hypnotic responses of his audience have therefore been of special interest to the psychoanalyst. After all, is not analysis itself a scientific variant of the primitive forces that bound the first myth-makers to the first listeners? And is not myth-making a spontaneous form of therapy—a remedy for the evils of reality and the injuries that reality inflicts? The neuroses themselves are unsuccessful attempts in this direction; fiction is more likely to point the way to a successful resolution of our difficulties.

Where the analyst has interested himself in fiction, however, it has often (and understandably enough) been in connection with its relation to the "deeper" and more abnormal mental processes—a one-sided, if valid, approach. As a result his formulations have often neglected the normal functions of fiction and by-passed the important surface elements of the art through which the writer achieves contact with his audience. The writer in turn, as well as the literary critic, has felt frustrated and antagonized by the resulting picture of his craft.

Much charting of the surfaces has been under way in recent years, however, by many who are conversant with both analysis and literature: Kris, Trilling, and Wilson, among others, come to mind. The latest, most discerning, and most thorough of these charts, I believe, has now been placed at our disposal in Simon O. Lesser's Fiction and the Unconscious. With a rare background of knowledge and understanding of both literature and psychoanalysis, and with an equally indispensable dedication to the task that he has set for himself, Mr. Lesser offers an integrated survey that is as amazingly wide in total perspective as it is richly studded with detail. The result brings into focus and clarifies as never before the work that has already been done as well as that which must yet be done, in this field.

The starting point for this survey is the recognition that a hunger for fiction, broadly defined, is so intense and so universal that it must be ascribed to an instinctual need for satisfactions that are denied by reality. Fiction, therefore, belongs in the developmental series of the dream, the day-dream, and play, as an effort on the part of the pleasure principle to surmount the deprivations of existence. Within it is necessarily mirrored the balance of forces within the mind as it strives toward this end—the forces that dominate our consciousness as well as those that are repressed, the forces that urge toward action as well as those that counsel restraint. And beyond that, it mirrors the forces of society that constitute the framework within which the individual moves..

"What," Mr. Lesser asks, "are the essential characteristics of fiction that enable it to satisfy the needs which impel people to read?" The materials of fiction, he notes, "provide us with images of our emotional problems expressed in an idiom of characters and events." It is in relation to our conflicts, our everlasting struggles between impulse and inhibition, that we experience the attractions of literature with respect to form as well as content. Fiction has its own distinctive modes of dealing with these conflicts, enabling us to resolve them in detached security and indeed without full awareness that the conflicts are our own. It is for this reason, perhaps, that fiction affords a more complete view of a problem that we ordinarily admit to consciousness as well as a fuller satisfaction of instincts that are ordinarily repressed. Thus we may murder with impunity in a detective story or indulge our romantic predilections by the turning of a page. Through imagination as tentative action, we visualize more clearly, feel more deeply, and attain more balanced judgment. (Like other remedies, of course, these are not without their potential dangers.)

Each component of the psyche—ego, id, and superego in the Freudian classification—finds its place in the totality of the reactions. The unconscious wishes within the id, the needs of the ego for reality-testing and integration, find representation in the work of art in its finished form as well as in the stages of its creation and in the various responses of the audience. One element or another will predominate in the stratification and succession of symbols, such as the execution of Billy Budd or of K. in Kafka's The Trial. Displacement and overdetermination dispose of the tensions in a manner familiar to us from the analytic delineation of the primary process. (Perhaps the role of the need to communicate as the matrix of the interaction between individual and group psychology might have been developed somewhat more explicitly at this point.)

Lesser reviews the special tools of the writer's art from this standpoint, especially the problem of form which he finds "has but a single objective: the communication of the expressive content in a way which provides a maximum amount of pleasure and minimizes guilt and anxiety." Form both discharges and at the same time imposes order on the underlying impulses, as in the rhythms of language and even in the very process of reading. For this reason, we may often require reassurance that our reading habits are not mere idleness but justifiable in terms of "realistic" goals. Forms guide our imagery, temper our feelings, and preserves the integrity of our object world. Through its very existence, Lesser maintains, it rejects the destructive tendencies within us.

Formal devices are used by the writer to capture our interest and again to properly distance us from action so that illusion and reality, fulfillment and tension, are kept in a necessary proportion. Above all, the reader must be given a sense of control over the proceedings if the aesthetic effect is to be maintained. Words, of course, are the

ultimate instruments of form, and through them the skilled author plays upon the senses, memories, and emotions of his reader. The result, if successful, is an effortless sequence of ideas, a flow of substitute actions, within their continuum of time and space.

Lesser's thesis is abundantly supported by numerous and ably analyzed illustrations from literature, as in the brilliant use of Hawthorne's "Major Molineux" to demonstrate the variety of considerations, conscious and unconscious, which enter into the reactions of the reader. On this basis, the true meaning of the story and the artistry of the author in securing his effects gain in dimension. Nor can one ever again conscientiously dismiss the analytically oriented critics as mere prestidigitators who are content to produce over and over again an oedipus complex from the depths of a high hat.

With continued profundity and pertinent references to literary and analytic sources, yet in a simple and attractive style, Lesser's work further explores tragedy and comedy as modes of stirring the aesthetic reaction and discusses the problems attendant upon introducing depth psychology into the study of literature. The usual clichés that conceal—with increasing ineffectiveness—the bias and ignorance behind the refusal to accept an appropriate psychological viewpoint in literature, are judiciously disposed of; more than that, Mr. Lesser's book is a positive example of the advantages of a sober and responsible methodology for the analytically oriented critic and a treasure house of inspiration and instruction for the writer who desires a more conscious control over his medium.

We can only echo the tribute of Ernest Jones, who felt that he himself, like so many of the rest of us, had waited long for the formulation finally conveyed by this fascinating book. To the psychoanalyst, it offers a definable impression of the way in which literary style, as distinct from content, expresses the ideas of the writer and makes its impact upon the reader. Too often, the analyst has prematurely "laid down his arms" before the artist's techniques and talents and substituted instead a remarkably naive attitude of stage-struck awe, or thought to evade the problems of the surface by a plunge into the depths, emerging perhaps with such long-concealed wisdom that words are to be equated with mother's milk. More solid food and stimulating drink are required, however, for those mature and healthy portions of the personality which also make their feast upon literature.

Should one venture, in the light of the vistas that Mr. Lesser has opened to our inspection, to predict the directions that further investigations in this field will take in years to come, I think we may find already adumbrated 1) the use of the writer's style and imagery to obtain an increasingly accurate portrait of his mental processes as well as of the ever-active myth-making needs and potentials of the culture within which he lives; 2) more precise studies of how literature actually remoulds reality—whether as a vehicle of tradition or education, a firebrand of revolution, or a tool of economic or political pressure groups. Fiction and the Unconscious offers an ideal vantage point from which to begin such explorations.

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#### OTHER BOOKS AND NOTICES RECEIVED

\*\* Brief comments under certain of the books does not preclude fuller reviews in later issues.

Michael Argyle — The Scientific Study of Social Behaviour. New York: Philosophical Library, 1957. Pp. 239+xi. \$6.00.

Peter Fireman — Justice in Plato's Republic. New York: Philosophical Library, 1957. Pp. 52. \$2.00.

Vernon W. Grant — The Psychology of Sexual Emotion: The Basis of Selective Attraction. New York, Toronto & London: Longmans, Green, 1957. Pp. viii+270. \$4.75.

[As noted in VII, 3, 44, the author has made reference to varied literary material. What is remarkable, however, is that he has most frequently used the authors named not so much as clinical or artistic examples of his theses, but as authorities whose opinions and observations are as worthy of citation as those of specialists in the field of sexual psychology.]

M. Esther Harding — Journey into Self. New York, Toronto & London: Longmans, Green, 1956. Pp. ix+301. \$5.00.

[It is regrettable that the title of Dr. Harding's work does not reveal that it is an elaborate and thorough analysis of Bunyan's Pilgrim's Progress from a Jungian viewpoint. Perhaps some reader with a specialized know-

ledge of the period of Bunyan or a special interest in the analytic psychology of Jung, or perhaps both, would care to undertake a full review of this work.]

Ernest Jones — The Life and Work of Sigmund Freud. Vol. III: The Last Phase, 1919-1939. New York: Basic Books, 1957. Pp. 527 \$7.50. [London: Hogarth Press, 1957. 35/.]

[A review here would be supererogatory in the light of Professor Trilling's review in The New York Times Book Review, October 13, 1957, p. 7.]

F. L. Lucas — Literature and Psychology. (First American edition; revised. Original British edition, Cassell, 1951.) University of Michigan Press (Ann Arbor Paperbacks), 1957. Pp. 340. \$1.75

[This book will be fully reviewed in the next issue; in the light of the leading article in the present issue, the following quotation is noteworthy:

Then there is that figure of a more literary tradition—Don Juan; who corresponds in the Latin world to Faust in the Teutonic—the rebel of sense beside the rebel of knowledge. In a way he recalls the ancient Ixion who loved the Queen of Heaven, but embraced only a cloud of illusion from



which chimerical monsters were begotten, and found himself bound in Hell to the wheel of eternal recurrence. Actually, the typical Don Juan is often a character tied to mother or sister and so latently homosexual. Hence if he wanders for ever without rest...., straying from woman to woman, it is because he unconsciously seeks a fulfillment no woman can ever give. Happiness seems his; but always at that moment the stone hand of the Commander, of the avenging Father, knocks at his door to bear him down to Hell....

One may indeed say of the original Don Juan that he incarnated the Freudian, sexual rebellion of Son against Father, where Lucifer represents a more Adlerian revolt against the Father's power. (P.90)

The review in the next issue will be coupled with a consideration of the new edition of The Romantic Agony by Mario Praz.]

Robert W. Marks — The Horizontal Hour, A Novel About Psychoanalysis. New York: David McKay, 1957. Pp. 346. \$4.50.

[Only by a benign extension of the term could this be called "a novel;" it is certainly not about any sort of psychoanalysis which is to be found in the heavens above, the earth beneath, or the waters under the earth.]

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Frederick J. Beharriell, "Freud's Debts to Literature," Psychoanalysis, Vol. 5, No. 1 (Spring 1957), 18-28.

##### From Professor Gordon Ross Smith:

Norman O. Brown, "Psychoanalysis and the Classics," Classical Journ., LII, 6 (March 1957), 241-245

Professor Brown writes, "The essential novelty of our times is the transformation of political and economic problems into psychological problems." He suggests the application of Freudian concepts and cultural anthropology to ancient literature and civilization on the widest possible scale and is so uninhibitedly Freudian as to recommend the investigation of toilet-training among the Greeks and Romans.

Professor Smith also informs us that he is including all Shakespeare listings from LITERATURE AND PSYCHOLOGY in the classified Shakespeare bibliography, 1936-1956, which he has been compiling.

The Associate Editor reports the following work and certain additional information on an entry which originally appeared in VII, 15:

Elisabeth Czonicz, Quelques antécédents de "A la recherche du temps perdu" (Minard, Paris, 1956)

Antoine Adam, Le vrai Verlaine, essai psychanalytique (Droz, Paris, 1956).

Paul Radin — The Trickster, A Study in American Indian Mythology, with commentaries by Karl Kerenyi and C. G. Jung. New York: Philosophical Library, 1956. Pp. xi + 211. \$4.75.

[The curiously laminated structure of this study in anthropology is explained by the following statement in the author's Prefatory Note:

Our problem is thus basically a psychological one. In fact, only if we view it as primarily such, as an attempt by man to solve his problems inward and outward, does the figure of the Trickster become intelligible and meaningful. But we cannot properly and fully understand the nature of these problems or the manner in which they have been formulated in the various Trickster myths unless we study these myths in their specific cultural environments and in their historical settings.

The study therefore devotes two sections to a statement of the myths from primary sources, one section to an anthropological elucidation by Dr. Radin, and then two sections which further elucidate in terms of analytic psychology.]

Dagobert D. Runes — A Book of Contemplation. New York: Philosophical Library, 1957. Pp. 149. \$3.00

This was a thesis for the doctorate in letters, approved by the University of Lille in the year of publication. Doctor Adam, a pioneer in the field, acknowledges indebtedness to prior authors including Laforgue. He assumes a lofty moral tone in dealing with the neurotic aberrations of his subject. His diagnoses tend to be pat; at other times he allows a very good observation to fall by the wayside; e.g.; the extreme ugliness of Verlaine and its effect on his peers.

##### From Psychoanalysis: Journal of Psychoanalytic Psychology, now regularly on our exchange list:

Carl Fulton Sulzberger, "Two New Documents On Freud," Vol. 4, No. 2 (Winter, 1955-56), 9-21. [Ten letters of Freud to Arthur Schnitzler and personal memories of Freud by René Laforgue.]

Doctor Sulzberger cites in addition to the Beharriell papers noted above and in IV, 4, 66:

Die Neue Rundschau, LXVI, 1, 1-12, which contains the letters,

Theodor Reik, Schnitzler as Psychologist (Verlag J.C.C. Bruns; Minden, Westfalen; 1913) [See FV, 3, 61.],

Hanns Sachs, "Die Motivgestaltung bei Arthur Schnitzler," Imago, II (1913), 302f. [See FV, 3, 61.],

Karl Fürtmüller, "Schnitzlers Tragiködie 'Das weite Land'," Zentralblatt für Psychoanalyse und Psychotherapie, IV (1913-14), 28ff.

Anon. [A.J. Storfer?], Arthur Schnitzler und die Psychoanalyse, "Psa. Bewegung",

IV, 1 (Jan.-Feb., 1932), 62ff.

Louis Nesbit, "Freudian Influence In Schnitzler's Works," Medical Life, XL, 10 (Oct. 1935).

Also in this issue:

John C. Gustin, "Psychology of the Actor," Vol. 4, No. 2, 29-36.

Hyman Spotnitz, "The Prophecies of Tiresias," Ibid., 37-43.

Jerome Eckstein, "The Incest Taboo: Maimonides, Freud and Reik," Vol. 5, No. 3 (Fall 1957), 3-15

Rose Palm, "A Note on the Bisexual Origin of Man," Ibid., 77-80. [The "androgynous" in biblical as well as Platonist sources, in its relation to Freudian theory from Three Contributions... to the Outline of Psychoanalysis.]

From American Imago:

Anton Ehrenzweig, "The Creative Surrender," Vol. 14, No. 3, (Fall, 1957), 193-210,

Jacques Schnier, "Restitution Aspects of the Creative Process," Ibid., 211-223,

Lewis S. Feuer, "The Dream of Benedict de Spinoza," Ibid., 263-280,

John D. Mitchell, "Applied Psychoanalysis in the Drama," Ibid., 263-280

Richard A. Lord, "A Note on Stigmata," Ibid., 299-301,

Helen Huckel, "One Day I'll Live in the Castle: Cinderella as a Case History," Ibid., 303-313

Richard D. Chessick, "The Sense of Reality, time, and Creative Inspiration," Ibid., No. 4 (Winter 1957) 317-331, esp. 326-329,

Engel Scott Nininger, "The High and the Low," Ibid., 333-341,

Edmund Bergler, "Little Dorrit and Dickens' Intuitive Knowledge of Psychic Masochism" [Dr. Bergler uses as his point of departure Professor Trilling's introduction to the recent edition of the novel published by Oxford.],

Charles K. Hofling, "An Interpretation of Shakespeare's Coriolanus," Ibid., 407-435.

From The Explicator:

Betty Gay Coshow, "Dryden's Zambra-Dance," XIV, 3 (Dec. 1957), No. 16.

From Modern Fiction Studies:

F.D. Reeve, "Art as Solution: Sologub's Devil," Vol. 3, No. 2 (Summer 1957), 110-118,

Jerome Thale, "Daniel Deronda: The Darkened World," Ibid., 119-126,

Edward A. Hungerford, "'My Tunnelling Process': The Method of Mrs. Dalloway," Ibid., 164-167,

In the "Modern Fiction Newsletter" in this issue, the indefatigable editor, Maurice Beebe reviews briefly an incredible number of recent works in his field, and then fol-

lows the numbered reviews with a "Roll Call" in which additional works are listed. The following items fall, in part at least, within our field of interest:

1, 2, and 3 deal with the "decline of the hero," including not only the Praz work mentioned in our VII, 3, 44, but also Raymond Giraud's The Unheroic Hero in the Novels of Stendhal, Balzac, and Flaubert (Rutgers University Press) and Sean O'Faolain's The Vanishing Hero: Studies in Novelists of the Twenties (London, Eyre and Spottiswoode), Ibid., 172-173. [As in the Praz work, depth psychology seems to play a very small role in these studies.]

18 is one of a group of special studies in the modern novel, this one being Harry Levin's Contexts of Criticism (Harvard University Press). Professor Beebe calls attention to the last essay, in which the author argues "for a sharper distinction between the conventional, the implicit, and the conjectural levels of symbolism, laying down what he calls 'game laws' for symbol hunters." Ibid., 178.

22 reviews Quentin Anderson's The American Henry James, in which the author's claim that "James assimilated his father's religious philosophy so thoroughly, if unconsciously, that the three great novels of the turn of the century may be interpreted as a kind of 'divine novel' trilogy, an allegory which takes on full meaning in light of the complex religious symbolism held by the elder Henry James" is evaluated. Ibid., 181-82

27 deals with Irving Malin's William Faulkner: An Interpretation (Stanford University Press), contending that the author loses sight of the "real artist in Faulkner" because he "applied to Faulkner's art certain preconceptions and principles derived from non-literary disciplines outside the work — an excellent example of what Northrop Frye has labelled 'deterministic criticism.'" Needless to say, one of these "non-literary disciplines" is psychoanalysis "(both Freudian and Jungian)." Ibid., 183-84

29 considers Kafka's Castle by Ronald Gray (Cambridge University Press), in which the author pleads for a theological frame of reference for the work, but admits that the novel "cannot be defined by any single outer system— theological, political or psychoanalytical." Ibid., 184.

The Autumn 1957 issue (Vol. 3, No. 3) is devoted to the writings of Graham Greene. It is remarkable, but quite comprehensible, that the problems involved in the reconciliation of Mr. Greene's essentially melodramatic material with his neo-Catholicism, even his alleged existentialism, should have prevented the systematic use of depth psychology in the analysis of his works. Your Editor hereby extends an invitation to interested specialists to fill this gap.

From The American Psychologist:

The July, 1957, issue is devoted to the program for the APA Convention in New York City. Division 10 (Esthetics) scheduled two 10-minute [!] papers for Septem-



ber 4, one on "The Stages in Creative Thought" by Clara Chassell Cooper of Berea College, the other on "Some Personality Characteristics Involved in Creative Production" by Walter Myden of NYU. The former made use of the speaker's experience as librettist of a modern oratorio, corroborating the existence of four stages in creative thought; viz., "preparation, involving the assembling of new ideas and associations; incubation, involving involuntary repetition and modification; illumination, marking the crystallization into definite lines; and verification or revision, accompanied by elaboration." The latter reported the results of the administration of a battery of projective tests to "20 creative and 20 non-creative individuals equated for age, sex, and socioeconomic status." Interpretation, "in the light of psychoanalytic theory and ego psychology", revealed for the "creative" group: "significantly greater employment of primary process with usually successful reality testing; significantly less greater energy to translate fantasy into creative production; significantly higher degree of sexual ambivalence, inner-directedness, and introversion." Vol. 12, No. 7, 442-43.

#### From Seventeenth-Century News:

Review of A. José Axelrad, Un Malcontent Elizabethain: John Marston (Paris, Didier, 1955), XV, 3&4, 34. [Professor Patrick notes that this doctoral dissertation by a present member of the faculty at the University of Lille contains "a psychological sketch of the playwright." Your Editors have seen the work and find it on cursory examination to be most thorough and forward-looking in its approach. Incidentally, there is a note in Shakespeare Newsletter, VII, 5 (Nov. 1957), 36, that Professor Axelrad "is attempting a translation into French of Marston's Malcontent.]

#### Other items from Shakespeare Newsletter:

Brief review under "Current Bibliography" of Arthur Wormhoudt, Hamlet's Mouse trap (New York, Philosophical Library, 1956), VII, 4 (Sept. 1957), 26. [This work will be reviewed by us hereafter.]

Also in "Current Bibliography" there is a note on David Daiches's "Guilt and Justice in Shakespeare" in his Literary Essays (New York, Philosophical Library, 1957), Ibid., 28.

A review of the Shakespeare Jahrbuch, XCII (1956), in which appears George A. Bonnard's "Shakespeare's Purpose in Midsummer Night's Dream," (268-279). Ibid., 33. [The characters are grouped into four classes with respect to their moral status: Theseus & Hippolyta, moral and realistic; Oberon & Titania, amoral and unfeeling; the lovers and the "rude mechanicals" are said to waver between these two mutually exclusive groups, "influenced now by one, now by another."]

A review of Leo Kirschbaum's "Banquo and Edgar," Essays in Criticism, VII, 1 (Jan. 1957), 1-21. "To try to make a psychological unity of these various roles [played by Edgar in Lear] is misguided endeavor," says Kirschbaum. Ibid., 34

A review of F. W. Bradbrook's "Shylock and King Lear," Notes & Queries, New Series IV, 4 (Apr. 1957), 142-43. [The review bears the title "Shakespeare's Guilt Complex."] Ibid., 34.

A review of Shakespeare Quarterly, VIII, 2 (Spring, 1957), which includes Carolyn Heilbron's "The Character of Hamlet's Mother" at 201-206. Ibid., No. 5 (Nov. '57) 38.

A review of Maurice Charney's "Shakespeare's Antony: A Study of Image Themes," SP, LIV, 2 (April 1957), 149-61. Ibid., 41.

A review of Paul A. Olson's "A Midsummer Night's Dream and the Meaning of Court Marriage," ELH, XXIV, 2 (June 1957), 95-119. [In this the symbolic analysis is totally at variance with that of the Bonnard paper, supra.] Ibid., 42.

#### From The University of Kansas City Review:

Robert Ornstein, "The Human Comedy: Measure for Measure," XXIV, 1 (Autumn, 1957), 15-22.

Stanley Cooperman, "Kafka's 'A Country Doctor': Microcosm of Symbolism," Ibid., 75-80, in which the author makes the usual propitiatory gesture of disowning psychological criticism, particularly Freudian, criticism, and then, in the next paragraph, recants by admitting some usefulness in such psychological criticism as respects the integrity of symbolic art. "The richer and greater the symbolism," he writes, "the more complex will be the reader's response on several levels, each of which may be justified." (P. 75-6) [This is, of course, precisely the contention of responsible literary criticism which uses depth psychology as one of its tools.]

Edward Wasiolek's "The Structure of Make-Believe: Huckleberry Finn" and Sven Eric Molin's "Criticism in Vacuo," Ibid., No. 2 (Winter 1957), 97-101 and 156-160, respectively, reveal the influence of psycho-literary theory on the principle of lucus a non lucendo. Their very titles reveal that they need it, and neither paper even mentions it.

#### From The Victorian Newsletter:

A reading of the text of W. Stacy Johnson's "The Theme of Marriage in Tennyson" (No. 12, Autumn 1957, 6-10), referred to above at page 49, reveals how assiduously the author has adhered to superficial symbolism (the lily for passivity and the rose for passion and violence) and has refrained from the depths in considering even so obvious an example as Maud. Dr. Basler may not have said the last word on that most provocative of all of Tennyson's poems, but Dr. W. S. Johnson has not even mentioned Basler.

A similar attitude is revealed both in the review of Nuell Charr Davis's The Life of Wilkie Collins (University of Illinois Press, 1957) and, if the review, by Francis Russell Hart, is any indication, in the biography itself. Ibid., 18-21.

In Daniel P. Doneau's "Notes on the Image and the Novel," (Ibid., 27-29), the author discusses Robert L. Gale's articles on the imagery of Henry James, referring

to Mr. Gale's paper on "Freudian Imagery in James's Fiction" [see IV, 5, 83] in a footnote, with the comment that he has not "been able to see the article on Freudian imagery."

The listing of recent publications (pp. 30-32) contains the following items not hitherto noted in these pages:

B. R. Jerman, "Browning's Witless Duke," PMLA, LXXII, 3 (June 1957), 488-93. "Unconscious self-revelation... in 'My Last Duchess'."

Harry Stone, "Dickens' Use of his American Experiences in Martin Chuzzlewit," Ibid., 464-478. [Dickens' own emotionally charged experience "inappropriately transferred to his fictional hero."]

William R. Clark, "The Rationale of Dickens' Death Rate," Boston Univ. Studies in Engl., Autumn 1956, 125-139. "A Chestertonian critique of Edmund Wilson's thesis that Dickens was neurotic about deathbeds."

George L. Watson, A. E. Housman: A Divided Life (London, Hart-Davis, 1957). Rev. by W. H. Auden in New Statesman for May 18, 1957, pp. 643-44, and by Stephen Spender in Listener for May 23, 1957, pp. 841-42. [Professor William White, who also has written a criticism of the work, reports to the Editor that the author has made full use of psychological analysis.]

Norman Friedman, "The Jangled Harp: Symbolic Structure in Modern Love," MLQ, March 1957, 9-26.

#### From Contemporary Psychology:

Albert Ellis's review of Vernon Grant, The Psychology of Sexual Emotion (see above, p. 57) bears the title "How Do I Love Thee? Let Me Count the Ways," explained as having been "donated by Elizabeth Barrett Browning. II, 7 (July 1957) 188.

In the Editor's column, CP SPEAKS, Professor Boring recommends to "those who are interested in the psychology of the history of science, culture, and thought, Oscar Handlin's Chance or Destiny: Turning Points in American History," pointing out that it provides "the occasion to reread the similar discussion in Tolstoy's War and Peace...." Ibid., 234.

Martin Grotjahn's Beyond Laughter (see VII, 3, 44) is reviewed by Frank Auld, Jr. The reviewer's advice is "...read Freud. If you want to find out about the psychology of jokes, read Jokes and their Relation to the Unconscious. Freud's science is in an exploratory stage, but at least it is firmly grounded in examples, and the soft voice of the ego is heard in Freud's comment on the art he has shaped." II, 10 (Oct. 1957), 256-57.

William S. Taylor reviews one of the few scholarly books that ever achieved tremendous popular following, culminating in a Hollywood apotheosis: Corbett M. Thigpen and Hervey M. Cleckley, The Three Faces of Eve (New York, McGraw-Hill, 1957). Ibid., 289-90.

Among "Books Received" listed in the Sept. 1957 issue (II, 9, 248), appears Hervey Cleckley, The Caricature of Love: A Discussion of Social, Psychiatric, and Literary Manifestations of Pathologic Sexuality (New York, Ronald Press, 1957).

Desultory reading in The New York Times Book Review suggests the recommendation of:

David Donald's review of John A. Garraty, The Nature of Biography (New York, Knopf, 1957), October 13, 1957, p. 47. [The reviewer quotes from the book: "Anything that psychology has to say about the motives, actions, and psychological processes of people in general which can be applied to particular persons ought to be listened to attentively by biographers."]

Carlos Baker's review of Leslie Marchand, Byron. A Biography (New York, Knopf, 1957), October 20, 1957, pp. 1 & 44. [It might be interesting if someone who could find the time to analyze the 1,264 pages in these three volumes would ascertain whether the reviewer's statement that "the book contains not a breath of windy speculation" is merited praise or an indication of important lacunae in the work.]

Leon Edel's review of Art and Psychoanalysis (see VII, 3, 42-43), October 27, 1957, p. 6. [The excellent review concludes: "Psychoanalysis should be able to help critics discover what makes for uniqueness in the artist, the great voice, the inimitable style, the individual form, no matter what medium he may use for expression. The essays in this book touch upon these matters; but what emerges as a whole is that the rapprochement between the critical and psychoanalytical disciplines is still in restless and uneasy beginnings."]

John Dollard's review of Theodor Reik, Of Love and Lust: On the Psychoanalysis of Romantic and Sexual Emotions (New York, Farrar, Straus, & Cudahy, 1957), December 8, 1957, p. 4.

\*\* Professor Hoffman, as chairman of the 1957 Conference, received a communication from Bucknell Review concerning changes in the policy of that journal which should be of interest to our readers. Relevant excerpts from the prospectus and the covering letter from the Editor, Professor Harry R. Garvin of the English Department, follow:

Bucknell Review is very much interested in papers on the subject matter of your Conference.... The members of your group can be sure of a reasonably quick decision by our Editorial Board, should they submit mss. to us.

[From the Prospectus]

Bucknell Review is designed to appeal especially to readers and writers who search for the principles that underlie the complex labyrinths within specialized knowledge.

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